WASHTENAW COUNTY HISTORICAL SOCIETY—Founded December 19, 1857 FEBRUARY 1976

WASHTENAW IMPRESSIONS

PRESIDENT'S CORNER

You know, this Gandy Dancer thing has certainly pointed up the popularity of Historic Preservation and "The Historic" here in Ann Arbor.

Can you remember when the Ann Arbor News gave a local or national event more coverage? There was a lead article on page one of a Sunday issue, a full front page on another section and two half page spreads on the following pages.

There have been numerous statements by Ann Arbor politicians and leading citizens.

"The Historic" has arrived in Ann Arbor.

As further evidence of this blossoming interest, the Washtenaw County Historical Society has now passed the 600 mark in membership, thanks to Rosemary Whelan, membership chairman.

With the winter weather, work on cataloging of our collection is pretty much at a standstill. We continue to receive offers of items for our collection.

The museum committee is continuing its investigations of prospective sites for a museum.

Our Genealogical Section has scheduled some very interesting meetings for spring and summer including one at which they will "read" a cemetery.

Otherwise our WCHS is alive and well and enjoying this popularity wave, thank you.

Thomas F. Lacy

PROF. A. A. GORDUS WILL TALK ABOUT CHEMISTRY OF HAIR WREATHS, MUMMIES HAIR, ANTIQUE COINS

A chemical approach to history?

Yes, that will be the topic at the February meeting of the Washtenaw County Historical Society at 8 p.m. Thursday, Feb. 26, in Liberty Hall at Ann Arbor Federal Savings and Loan, Liberty at Division Sts, in Ann Arbor.

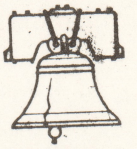
The speaker will be Prof. Adon A. Gordus, of the U-M Chemistry Department. He has used chemistry in determining the authenticity of antiquities including old coins and metal artifacts. He has also studied hair samples back through time from hair wreaths of a 100 or so years ago to hair from Egyptian mummies.

Wystan Stevens's presentation on old Ann Arbor buildings, announced earlier, has been postponed until March 25 because he had a conflict this month.

In April, Vice-president Dave Pollock has invited Sam Breck of the Ann Arbor Train and Trolley Watchers to show his slides of old railroad depots.

LIBERTY BELL, CLIMBING FAMILY TREE, FINDING REVOLUTIONARY ANCESTORS TO BE MEETING TOPICS

The Genealogy Section of WCHS will hear about the history of the Liberty Bell at its meeting Sunday, February 22 in Ypsilanti. Topics for the March & April meetings in Ann Arbor also were announced.



Arlen R. Hellwarth, retired assistant dean of the U-M College of Engineering, who has made a hobby of studying the bell's history, will speak at 2:30 p.m. in the Archives Room at the Ypsilanti Historical Museum, 220 N. Huron St.

Prof. Russell Bidlack will speak on "Climbing Your Family Tree" at 2:30 p.m. Sunday, March 28, at the Senior Citizens Guild, 502 W. Huron St.

In April, Mrs. Arthur Smith will talk about "Tracing Your Revolutionary Ancestor" at 2:30 p.m. Sunday, April 25, at the Senior Citizens Guild.

Before all the meetings someone will be on hand from 1 p.m. on to discuss genealogy problems with anyone wishing help.

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IN STRICTER DAYS, QUAKERS WHO 'mou' WERE USUALLY 'dis'

The six-volume Encyclopedia of American Quaker Genealogy, edited by William Wade Hinshaw, uses many abbreviations.

One abbreviation, "mou", stands for "married out of unity", the Quaker way of saying a person married a non-Quaker.

Another, "dis" stands for "disowned," a fate that many Quakers encountered if they "mou" or otherwise broke the rules. Some who fought in the Revolutionary War were disowned because Quakers don't believe in war. It wasn't always permanent and some were reinstated.

See Hinshaw story on page six .

HOW TO RESTORE ANTIQUE FURNITURE FROM SCRATCH

Armed with an old, battered Windsor chair, David Shafer explained and demonstrated how he as a professional restorer of antique furniture would proceed to repair it at the January meeting of WCHS.

The chair of very hard English oak was almost bare of finish. Several spindles were missing, a stretcher was broke, the seat was split and had a large ink stain. The bow or curved back part was rough and splintered. Many would have consigned it to the dump.

Shafer, who has owned and operated the Old Brick Quality Refinishing business at 1010 Pontiac St. in Ann Arbor for the past four years, explained that as a professional he specializes in complete restoration for use. And unlike the amateur restorer who often uses the less resistant or "soft" oil finishes, professionals use lacquer, he said.

Since he doesn't have experience with soft finishes, he decided to concentrate his talk on the earlier stages, mainly repair, and offer a few suggestions short of complete restoration.

To revive a dingy finish and scratches he suggested wiping over with a bit of stain and then waxing. He suggests a product which combines beeswax with petroleum oil polish.

To clean up a piece use very fine steel wool, four "O" or five "O", dry or with naptha or turpentine. Naptha is safer and usually won't remove the finish, he said.

If need be a piece of furniture can be really washed with hot soapy water and a bristle brush. It can be rinsed with cold water if the joints are okay. Chests of drawers are often dirty he finds.

Just dropping some glue in a loose joint is a waste of time, however he said. A chair is engineered. It is under stress and all joints should be snug and strong for regular use.

DISASSEMBLY

Being ruthless and knocking the piece apart is often the first step to a good job, he said. With that he pulled the bow of the chair out of its sockets.

A split in a table top or a long diagonal split on a chair stretcher might be successfully glued without taking it apart, but if the stretcher is broke off next to the leg, it will have to be taken apart to be successfully repaired, he said.

To knock apart use a vise if possible. Protect the wood from hammer blows with a piece of wood or iron.

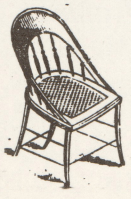
Remember, wood is a bundle of fibers and tends to split, he cautioned. Pine, cherry and poplar are soft. Many chair seats are of poplar. To avoid splitting, as much as possible, strike in line with the grain and as near the part you wish to remove as possible, not off to the side.

Better a vise and a few heavier blows than many light ones, he said.

His main steps in restoration in his shop are disassembling, stripping, repairing and sanding, reassembling and finishing. Most of his time is spent in repairing and sanding, he commented.

STRIPPING

After disassembling as much as possible or necessary, then the piece is stripped of its old finish. If it is all apart in relatively flat pieces it can be put in a tray and the chemical stripping solution applied. If it is intact it can be taken to a commercial place for dipping to save time. Some chemicals take the finish off in seconds, he noted.



Veneer won't stand dipping, however, and old oak can leach out, he warned. The demonstration chair was so bare of finish it didn't need stripping, he said. He would start with No. 80 sandpaper.

Stripping by hand is not as easy as the can says, he continued. Most varnish takes two or even three treatments to remove all the finish. You must keep the surface moist. Agitate the tray or work the stripper in. The finish will reconstitute itself if the stripper drys on.

That is why you cannot do the whole piece at once. Do only one or two largish surfaces at a time and use rubber gloves, he advised.

Scrape off the finish as it softens. Sometimes it lifts off in sheets. A wide squeegee can be used as long as the rubber lasts. A brass brush (not wire) from the paint store may be used to scrub it off. A wire brush would be too harsh and might scratch the wood which is softer when wet. No. 1 or 2 steel wool may be used to scrub the finish off curved pieces such as turned spindles.

After the finish is removed wipe clean and dry with towels or rags and quickly go over with "O" size steel wool. Some chemical strippers require a follow-up wash with alcohol or soap and water.

STAINS

The stripper will not remove stains, he said. Chlorine bleach is sometimes used but he relys mostly on sanding. He thought he could sand or even chisel the ink stain out of the demonstration chair as the seat was thick.

If you want to try to remove red mahogany stain with bleach, cover the piece uniformly with chlorine bleach (splash it on) and put in the sun to dry. It tends to roughen the wood. If it still doesn't come out, you might cover it with another dark stain to counteract it.

REPAIRS

After the wood is stripped and dry inspect for repairs. Shafer makes more serious ones first, ends up with sanding and fills.

To fix the chair stretcher broken off right beside the leg, Shafer would remove the stub by drilling in with a drill about one eighth inch smaller than the pin, then cave in the thin edge of the pin and remove. To make a new pin he would drill into the stretcher with a drill about one third its diameter and insert a dowel. With a thin spindle it might be necessary to use a smaller drill and thinner pin with a sleeve overlay on the pin to fit the hole, he said.

A bit of canvas over the tip of the stretcher may be sufficient to fit the joint snugly. If not it may be necessary to line up bits of veneer in the hole like toothpicks he said. You should be able to work the piece in by hand with maybe a little tapping but it shouldn't require hard blows. If its too tight the leg could split.

GLUING

Gluing is an important part of repairing. Glue requires a snug fit and pressure to dry and hold properly, he emphasized.

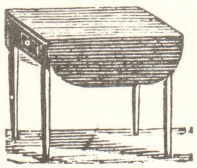
First clean the wood fibers. Remove old glue and gouge out the hole with a stiff-bladed knife or other handy tool. Sometimes very old glue is all gone. If not, hot water is a solvent for old hide glues and may be dribbled on until it loosens.

To glue the repaired stretcher into the chair leg, put glue on the pin and in the hole and saturate the canvas if used. If gluing a split, after cleaning the edges be sure to get glue all the way through the split. Its messy but better to wipe away the excess than not use enough. A squeeze bottle is good for applying glue, he suggested.

Sometimes the sockets in old furniture were extra long to allow room for the glue that was pushed in. You can make a groove in the dowel pin for the same purpose, he said.

Pressure is applied with either bar clamps, "C" clamps or string, rope or even masking tape.

The two clamps for bar clamps may be bought and mounted on a piece of galvanized pipe. Two sets might be needed for a chair seat or table. Pad the clamps with pieces of carpet or other suitable material.



For a chair stretcher broken diagonally and glued, clothesline or other rope might be wound around eight to ten times and tightened with a wedge inserted until the glue dries. He sometimes uses masking tape for a small inlay.

An old table with loose joints would have to be completely knocked apart, he continued. Take apart the mortise and tenon joints, clean and fit before adding glue. If screws are needed in table legs, use larger, fat screws to strengthen the table, he said. If too long, they may be cut off before inserting.

Sliver breaks and roughness are common on bent wood, he noted, as he probed at several on the chair top piece with his knife. Its necessary to glue and then smooth them with file, plane and sanding.

In answer to a question about straightening a warped board, Shafer was doubtful of wetting it as is sometimes suggested. He noted that warping is likely when you see a pattern of arcs of tree rings on the end of a board.

A slight warp can sometimes be corrected by screwing cleats in from the bottom and hoping the tension will hold. That is the most common solution, he noted. A cleat or batten with a reverse curve or a straight one built up with another strip in the middle might be used. However screws will sometimes pull out of old wood, he warned.

A drastic solution would be to run a table saw over the underside to make grooves and remove the channels of wood, but it might break over the cuts.

FILLING

After major repairs, Shafer usually fills smallish holes with plastic wood. Fills will not take stain, so you have to anticipate the finished color and color them before filling to avoid a spot that doesn't look like wood.

Some persons swear by stick shellac which comes in many colors, he said. It is softened over an alcohol burner, applied with a knife and sanded when dry.

Shafer prefers to mix pigments to the color he wants, then mix them with the plastic wood. With four pigments, burnt and raw sienna and burnt and raw umber, he can get most any wood color, he says.

Another solution to avoid a spot is to use a wood inlay. A tapered diamond shape is less conspicuous than square. Mark edges to shape with sharp edge of chisel (a pencil is too thick he says) and chisel out a depression, or "grave" as English books say, with straight sides. For plug inlay, line up grain on matching wood, mark, cut out and fit snug-

ly, then glue. After it's dry, chisel or plane down the protrusion, he said.

Woodworkers used to use white plaster fill. They despaired of getting the right color and instead brushed pigment on the plaster. That took careful brushwork, he noted.

To repair dents on edges an inlay is necessary because plastic wood won't wear well, he said.

Sanding is the next step. The grits of sandpaper get finer as the numbers get higher. He works with Nos. 80, 120 and 220 mostly as shellac, varnish or lacquer will cover the slight roughness of 220 sanded wood. A hand rubbed finish might require more sanding with up to No. 400 or 500 paper, he noted.

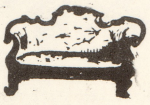
When using steel wool he generally uses 4 "O" or 5 "O" (OOOOO), the finest.

REASSEMBLY

Before reassembling a chair, Shafer said if the stubs were wedged, he would remove the wedges with a thin chisel (1/16 or 1/8 inch) and drive new ones in. He would first glue the front legs and stretcher together and then the back legs and wrap with ropes, tourniquet-style.

For a dropleaf table with mortise and tenon joints he suggests clamping it to hold the leg against the shoulder. The flat broadside surfaces of the tenons are the best holding surface, he noted. End grain doesn't hold screws well, he added.

As soon as the chair or table is assembled and before the glue dries, check for levelness and pull uneven legs in with pressure. After the glue dries check for strong joints. The glue he uses dries in half an hour.



FINISHING

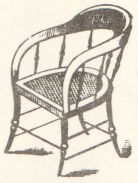
Varnish is a standard finish, over the color you want, and gives a lot of use. Stains vary on a scale from thickness and fillingness to thinness and penetratingness.

Generally if you have uniform wood of handsome grain, you would use penetrating stain. If you have mixed woods and want uniform color, use "muddier" stain.

Certain woods have varied color. Pine or fir which has garish markings may be counteracted with stain. For splotchiness in maple, birch and pine, use sealer or diluted shellac to seal and moderate variations.

Oil colors mixed with naptha make a nice wipe-on he noted. The way you wipe is the way you get the grain effect. You need very soft cloth--old diapers or cheesecloth and cotton batting.

With shellac or varnish, the first coat roughens. Sand with fine paper or fine steel wool. You shouldn't have trouble with the second coat.



COUNTY CALENDAR

Chelsea Area Historical Society--A home tour, stressing older homes in honor of the Bicentennial, is planned Thursday, May 20, from 10 to 4 p.m. A centennial farm is to be included.

The group meets regularly on the second Monday of the month at 8 p.m. in the Congregational Church. A report on the oral history conference Feb. 19 at the U-M's Bentley Library is to be given at the March 8 meeting.

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Dexter Historical Society--The Society's third annual Pioneer Arts and Crafts Show will be held from 10 a.m. to 4 p.m. Saturday, March 20 in the Dexter High School gymnasium. Forty to fifty demonstrators are expected. They will have examples of their work to sell.

Crafts include making apple head dolls, woodcarving, Shaker furniture, lace, cookies with old tin cutters, miniature furniture and several kinds of needlework. The sponsors try to avoid duplication.

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Milan Historical Society--7:30 p.m. third Wednesday of month at Milan Community House.

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Salem Historical Society--7:30 p.m. third Monday of month at township hall.

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Saline Area Historical Society--8 p.m. Tuesday, March 16, in Blue Lounge at Saline High School. Prof. David Lewis of U-M School of Business Administration will speak on "Down by the Old Mill Stream: Henry Ford's Village Industries". The topic is especially relevant to Saline because the old mill at the edge of town, now Weller's store, was one of the industries.

Prof. Lewis is the author of a new book to be released in April, The Public Image of Henry Ford: An American Folk Hero.

★ ★ ★ ★

Editor: Alice Ziegler, Phone 663-8826
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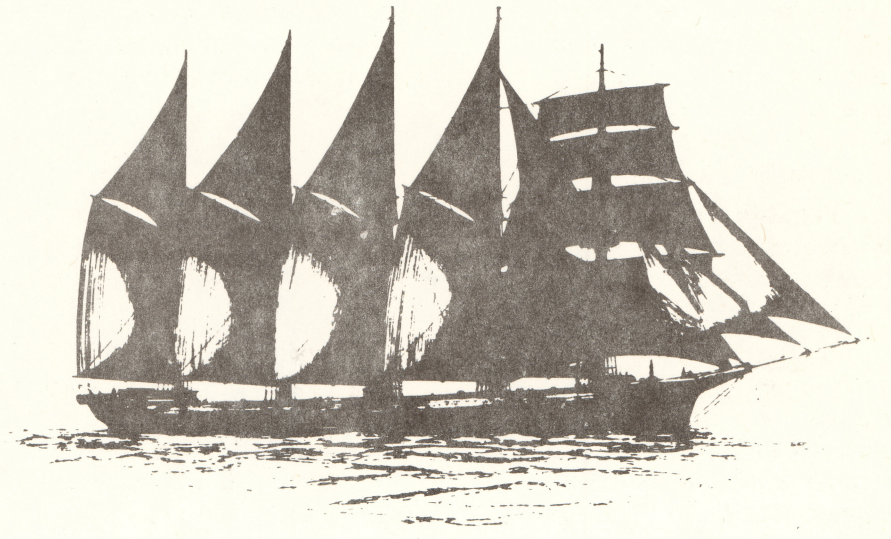
GREAT LAKES LARGEST SAILING SHIP RECALLED

Memories of the largest sailing ship ever to sail the Great Lakes have been stirred recently for Mrs. Paul Leidy of Ann Arbor, granddaughter of the ship's captain.

Jim Clary, an historical marine artist of St. Clair Shores, has revived interest in the ship, the David Dows, with his paintings and drawings of the five-masted schooner.

He recently presented Mrs. Leidy with a signed color print of his painting. His pen and ink drawing is reproduced above.



Original by Jim Clary

THE DAVID DOWS...NAMED FOR NEW YORK 'MERCHANT PRINCE'

The ship is one in a series of fifteen historic sailing vessels he was commissioned to paint by City National Bank of Detroit for permanent display at the Mack-Cadieux Branch. Clary was so intrigued by the ship he has taken it for the "logo" of his business, Great Lakes History in Art.

The ship was launched in May 1881 at Toledo near the end of the merchant sailing ship era. It once made a record run from Buffalo to Tuttle Light, Toledo, in 18 hours, faster than steamships of the day.

The ship with its black hull and distinctive rigging was unmistakable from shore. The five masts enabled her to carry an enormous spread of canvas without becoming top heavy.

The sails required more than 70,000 yards of canvas "or enough to furnish clean shirts for a large portion of the Democratic party in Ohio" according to The Toledo Blade of April 21, 1881.

The Blade hailed the ship as "The Queen, The Finest Schooner in the World, And Largest Sailing Vessel on Fresh Water, "Probably Largest in the World)".

"Forests have been leveled for her timbers," The Blade wrote, "hundreds of kingly oaks have been felled for her symmetrical frame, cunning shipwrights have exhausted their art in deriving for her lines of grace and beauty and five-score men have incessantly toiled and wrought."

Even before it was launched, however, it was threatened with destruction by one of the worst floods ever remembered on the Maumee River on Feb. 17, 1881, according to Clary's accompanying article. The ship was scuttled (sunk) to keep it from floating away. Several days later it was refloated.

The masts were 97 feet high with 65 foot topmasts towering a total of 162 feet. Overall length was 278 feet. The large anchor weighed two tons. The chains were 90 fathoms or 540 feet long, made of iron one-and-three-quarter and one-and-a-half inches in diameter.

The hold had walls of thick oak fitted and joined with a smoothness no cabinet maker could surpass, The Blade said.

The ship could have carried 140,000 bushels of grain except for shallow harbors which limited its load to 100,000 bushels of corn or 90,000 bushels of wheat. Or it could carry up to 2,800 tons of coal in a load.

Kathryn Leidy's maternal grandfather, Capt. Joe Skeldon not only commanded the ship but supervised its construction.

The Blade describes Capt. Skeldon as one of the "coolest, bravest and most skillful captains on the lakes. A small, wiry, bronze-faced man, few of words and those softly spoken...He boldly hoists sail and puts out through storms that drive most captains into harbors of refuge, but his seamanship always brings him through triumphantly and he makes the driving storm coin money for the owners with his rapid trips."

During construction, Clary relates, Capt. Skeldon's temper was tested in a bitter argument over placement of steel strapping on the ship--inside or out. He finally won, saying, "Well damn it, if you were building a barrel where would you place the hoops?"

A belt of iron, eight inches

wide and one inch thick went entirely around the outside of the vessel. It weighed ten tons.

The David Dows made runs between Chicago and Buffalo during its first season and was laid up safely on Dec. 12. During its career it sailed all the Great Lakes, Mrs. Leidy said.

But time was running out for sailing ships, even so grand a one as this and it was cut down for use as a barge. On Thanksgiving night in 1889 it was lost off Whiting, Ind., in a raging storm. Some sailors were so badly frozen in the mishap they had to have their legs amputated.

Capt. Skeldon later commanded a large private yacht, the

Sigma. Mrs. Leidy recalls that in his later years, when she was a small girl, he used to make ship models and his first mate and cook used to visit him and recall the great sailing days. He died in his eighties in 1902.

There is a model of the ship in the Dossin Museum in Detroit done by a Detroiter, she said. Unfortunately, her grandfather gave his models away and no one in the family has one.

WILLIAM WADE HINSHAW'S MUSICAL CAREER, OTHER ACTIVITIES SPANNED CONTINENT, TOUCHED ANN ARBOR

Opera star, impresario, entrepreneur, Quaker genealogist.

All those designations could be applied to the late William Wade Hinshaw who once owned a home and business in Ann Arbor. His daughter, Anne Hinshaw Wing, discussed her impressions of her father at the January meeting of the Genealogy Section of WCHS and also with the editor.

The Hinshaw home in Ann Arbor was on Scottwood in the Ives Woods section. The business was the former Root's Music Store at William and Maynard Sts. He did not operate it but bought it with and for his son, Tom.

Much of his activity centered in music but he also earned degrees in civil engineering and law, compiled and published a six volume Encyclopedia of American Quaker Genealogy and was an avid golfer with a collection of trophies to his credit.

He was the leading bass baritone at the Metropolitan Opera from 1910 to 1913 and toured the United States and Canada singing in concerts and opera. Between 1890 and 1918 he made more than 5,000 public appearances. He also organized and directed his own light opera company which performed across the continent.

Mrs. Wing is only sure that the Hinshaw Opera Co. performed once in Ann Arbor, Mozart's "Cosi Fan Tutti", probably in Hill Auditorium. He also produced Gilbert and Sullivan and Donizetti, she said.

Before going to the "Met" he had been president and director of the Chicago Conservatory of Music and then, with his brothers, organized and directed the Hinshaw Conservatory of Music and Dramatic Art in Chicago.

She remembers being surrounded with music and musicians at home. They had a new piano almost every year, always in perfect tune, as her mother's father manufactured them. There was a piano in the parlor, another in the back parlor or music room, a third in the library, a foot-pumped organ in the hall and a four-octave folding organ upstairs ("to take to Torch Lake in the summer"). Besides that there were a fiddle, mandolin, harmonica and various wind instruments.

While most of the pupils took their lessons downtown, the house was haunted by people wanting to try out she said, and by nieces and nephews getting free music lessons.

The house was like a conservatory--there might be Bach, Bethoven and Mozart all being performed at the same time with someone else practicing vocal exercises on the attic steps.

WILLIAM WADE HINSHAW
Courtesy Anne Hinshaw Wing

She also recalls musical evenings when musican friends would gather and play and sing. She was very young at the time and was only allowed to stay up long enough to see the company and hear her father sing "Good Night, Little Girl, Good Night".

Unfortunately Anne's mother died when she was four. After her death her aunt, Mrs. F. H. Holmes came to bring up the children. Anne's father also got a live-in music teacher and they had daily music lessons.

The family came to Ann Arbor when Anne was in the

seventh grade, though her oldest brother, Carl, was in school in the east and her two younger brothers also spent some time in the east with her father and stepmother.

She remembers her stepmother as a "canny Scotswoman" who was devoted to her father and worked right along with him in his opera company. The company included a small chamber type orchestra and all the principal characters. He was so involved, she said, supervising everything from making costumes to railroad connections.

She recalls the beautiful costumes and the blue velvet curtain they carried with them on tour. Her father was always interested in the aesthetic and poetic, she noted.

While most all his performing was in North America, Mr. Hinshaw sang in Wagner festivals in Austria and Germany in 1912 and 1914, respectively. While in Germany, World War I broke out. With some difficulty the family got to Amsterdam and returned home.

As an illustration of the effect of propaganda, Anne recalls that her brothers who had spent the summer in Germany with her parents and reading German papers thought that the other countries were picking on Germany. They heard the other side when they came home of course.

While her father traveled so much she didn't see much of him, she remembers he had a wonderful sense of humor and loved to tell stories on himself.

He didn't sleep very well without the window open a bit, she recalls. In one stuffy hotel room which had no light, he couldn't sleep so he felt around the room for windows. He

tried a couple and they wouldn't open. He touched glass a third time but it would not open. In desperation he took something and broke the glass.

He went back to bed and slept soundly. Daylight showed that he slept soundly because of an imagined breeze through a bookcase!

He spent some summers in Ann Arbor or on trips with the family. While here he played golf every day at Ann Arbor Golf and Outing Club. His caddy was usually Johnny Malloy who later was the club's manager and head "pro" and is now retired. When Johnny wasn't available one of his younger brothers would caddy, she said.

Mr. Hinshaw was a member of many golf clubs across the country including the Augusta National Golf Course in Georgia. He competed in the United States Senior Golf Association and won many trophies. One of the family keepsakes is a picture of him with Bobby Jones.

Another prized keepsake is a picture of him in costume for his role as Mephisto in "Faust". He made his debut in the role with Castle Square Opera Co. in St. Louis, Mo., in 1899. He was a big man, six foot three inches tall, with a big voice. Mrs. Wing recalls the laugh he perfected for the role.

But alas his musical career was cut short by advancing deafness. He retired from musical production in June 1926.

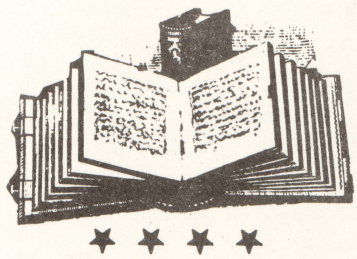
Meanwhile he had become interested in family history and traced one line back twenty generations and another line, fifty generations.

His Quaker grandfather had gone by covered wagon from Indiana to Hardin County, Iowa, where William Wade was born in 1867. His interest in genealogy grew and led to publishing the Encyclopedia of American Quaker Genealogy, a monumental collection of records of Quaker Meetings (parishes).

Even though there are six large volumes the material is made more concise by use of many abbreviations defined in the front.

One of the abbreviations stands for "disowned", a fate that some Quaker's encountered when they didn't live according to the rules. Some who fought in the Revolutionary War were disowned because Quakers don't believe in war, but disowning wasn't always permanent and many were reinstated.

Other materials on Quaker genealogy which he didn't succeed in publishing before his death in 1947 in his eightieth year are available for use at Swarthmore College in Pennsylvania where there is also a plaque in his honor.



WCHS MEMBERSHIP HITS 603; VOLUNTEER TYPISTS NEEDED

Washtenaw County Historical Society membership stands at 603, a new high, and Rosemary Whelan, membership chairman, has appealed for volunteer typists for membership mailings.

She plans spring and fall membership drives plus the annual mailing of renewal notices. Volunteers would probably be asked to address about 200 envelopes each, she said.

Annual renewal notices were recently mailed. Membership dues are $3 for an individual, $6 for a couple and $50 for life membership. Couples who already belong to other local historical societies may join for $3.

Non-Profit Org.
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Ann Arbor, Mich.

Washtenaw County Historical Society Meeting

Thursday, Feb. 26, 1976

8:00 P.M.

LIBERTY HALL

ANN ARBOR FEDERAL SAVINGS
LIBERTY AT DIVISION

Miss Eileen Harrison
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